

By means of repeated steps from lower to higher potencies or powers (to set forth which algebraical symbols are employed) the soul of nature as it were unfolds itself, rising to higher and higher developments, culminating in the phenomena of sensibility, with which the natural or external order of things comes to an end, to be again absorbed and carried into a different region in the philosophy of mind with its three regions of intellect, activity, and the union of both in poetry and art.

This latter region acquires in Schelling's ever-progressive mind more and more reality. This was due to the influence of the artistic life, interests, and creations which surrounded him, to Schiller's inspiring doctrines, and above all to the intuitive and poetical comprehension of nature peculiar to Goethe, under whose personal influence Schelling came during those years. For a time at least he conceived Art to be not only the highest identity of the Real and Ideal which is accessible to the human mind, but also the union of the latter with the Absolute, the actual manifestation of the truly Real: the intellectual intuition of Fichte has become with Schelling an artistic or poetical intuition. In and through it the truly Real becomes an immediate, not merely a mediated reality. This extremely fruitful and inspiring idea was taken up in many versions by Schelling's contemporaries, notably by the representatives of the romantic school. It was the melody which lent itself to endless variations, being enriched by all the harmonies and resolved discords of which the creative mind is capable; the whole musical orchestra becom-